

PERRY'S MUSICAL MAGAZINE

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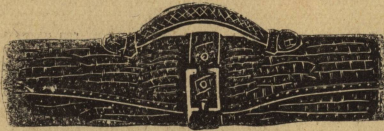
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PERRY'S • MUSICAL • MAGAZINE



50th YEAR

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Perry's Musical Magazine.

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LIVES OF GREAT PIANISTS.

Beethoven, Louis Van.

(Continued From Last Month.)

"For My Brothers, Carl and . . . Beethoven.—O ye, who consider or declare me to be hostile, obstinate or misanthropic, what injustice ye do me! Ye know not the secret causes of that which to you wears such an appearance. My heart and my mind were from childhood prone to the tender feelings of affection. Nay, I was always disposed ever to perform great actions. But consider that for the last six years I have been attacked by an incurable complaint, etc. * * * Born with a lively, ardent disposition, susceptible to the diversions of society, I was forced at an early age to renounce them, and to pass my life in seclusion. If I strove at any time to set myself above all this, O, how cruelly was I driven back by the doubly painful experience of my defective hearing! And yet it was not possible for me to say to people, 'Speak louder, bawl, for I am deaf!' Ah, how could I proclaim the defect of a sense that I once possessed in the highest perfection—in a perfection in which few of my colleagues possess or ever did possess it! Indeed, I cannot! Forgive me, then, if ye see me draw back when I would gladly mingle among you. Doubly mortifying is my misfortune to me, as it must tend to cause me to be misconceived. From recreation in the society of my fellow-creatures, from the pleasures of conversation, from the effusions of friendship, I am cut off. Almost alone in the world, I dare not venture into society more than absolute necessity requires. I am obliged to live as an exile. If I go into company, a painful anxiety overcomes me, since I am apprehensive of being exposed to the danger of betraying my situation. Such has been my state, too, during this half year that I have spent in the country. Enjoined by my intelligent physician to spare my hearing as much as possible, I have been almost encouraged by him in my present natural disposition; though hurried away by my fond-

ness for society, I sometimes suffered myself to be enticed into it. But what a humiliation, when anyone standing beside me could hear at a distance a flute that I could not hear, or ay one heard the shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair, and had well nigh made me put an end to my life; nothing but my art held my hand. Ah, it seemed to me impossible to quit the world before I had produced all that I felt myself called to accomplish. And so I endured this wretched life—so truly wretched, that a somewhat speedy change is capable of transporting me from the best into the worst condition. Patience—so I am told—I must choose for my guide. I have done so. Steadfast, I hope, will be my resolution to persevere, till it shall please the inexorable Fates to cut the thread. Perhaps there may be amendment—perhaps not; I am prepared for the worst—I, who so early as my twenty-eighth year, was forced to become a philosopher—it is not easy—for the artist, more difficult than for any other. O God, thou lookest down upon my misery; thou knowest that it is accompanied with love of my fellow-creatures, and a disposition to do good! O men, when ye shall read this, think that ye have wronged me; and let the child of affliction take comfort on finding one like himself, who, in spite of all the imperfections of nature, yet did all that lay in his power to obtain admittance into the rank of worthy artists and men."

In 1802, Beethoven commenced his "Heroic Symphony," which was not finished till 1804. It was intended in honor of Napoleon, to whom Beethoven, in the simplicity of his enthusiasm for freedom, looked upon as the hero of democracy. The score lay before him, neatly printed, and dedicated to the First Consul, when the news was brought to him that Napoleon had caused himself to be proclaimed Emperor of the French. Instantly he tore off the title page and flung the work upon the floor; and it was long before he could be induced to give his mind to it again. When he did, he changed its title to "Heroic Symphony, to celebrate the Memory of a Great Man"—and the famous funeral march became rather a lamentation over disappointed hopes in a man.

"Fidelio" occupied him exclusively in 1804-05, the story history of whose first production we may not stop to relate. He found his peace again in a form of art where there were no singers to consult, no opera manager or public to please, only his own artistic ideal, namely, in the symphony. The years 1806-08 witnessed the production of his fourth, fifth and sixth symphonies—the last two being the one in C minor and the "Pastorale." He directed the orchestra himself. But here again his deafness caused new trouble; for in listening for the coming

in of the different parts, he would unconsciously retard the time and mislead the performers, and sometimes get involved in serious altercations with them.

In 1809, he was tempted to leave Vienna by the offer of a good situation from a neighboring monarch. This roused the pride of some of his noble patrons, who subscribed an annuity of four thousand florins for him, on condition that he would not leave Austria. A depreciation of the currency reduced this sum to one fifth, and the death of one subscriber, and the failure of another, reduced it still further; so that he relied mainly on his compositions for support.

It was in 1810 that he met, perhaps, the most appreciating spirit with whom he ever conversed, in the person of the girl Bettine Brentano, of Frankfort, who seems to have passed in and out unannounced among people of genius, by a sort of divine right; and whose letters to Goethe contain some of the best things which have been said concerning Beethoven.

"I could not get any one to introduce me," she says, "but I found him out alone. He has three apartments, in which he alternately secretes himself; one in the country, one in town, and a third on the ramparts. It was there I found him, on the third floor. I entered unannounced; he was seated at the piano; I gave my name; he was most friendly, and asked me if I would hear a song which he had just been composing, and sang with a shrill and piercing voice that made the hearer thrill with woefulness, 'Knowest thou the land.' 'Is it not beautiful?' said he, enthusiastically; 'exquisitely beautiful! I will sing it again.' He was pleased with my cheerful praise. 'Most people,' he remarked, 'are moved on hearing music, but these have not musicians' souls; true musicians are too fiery to weep.' He then sang another song of yours, which he had just been composing: 'Dry not, dry not, ye tears,' etc. He accompanied me home, and it was during our walk that he said all these fine things on the art—talking so loud all the while, and standing still so often, that it required some courage to listen to him in the street. He, however, spoke so passionately, and all that he uttered startled me so, that I forgot even the street. They were all not a little surprised at home on seeing me enter the room with him, in the midst of a large dinner party. After dinner he sat down to the instrument and played unasked, wonderfully, and at great length." * * *

We have not room for the many wonderful sayings ascribed to Beethoven in this letter; the reader will find it entire in the "Correspondence of Goethe with a Child," a translation of which was published in Lowell, Massachusetts, some years since.

Schindler (the biographer to whom we are indebted chiefly for our facts) is disturbed by seeing so much fine talk put into the

mouth of the downright laconic artist; and Bettine adds, that when she showed Beethoven what she had written, he exclaimed, "And did I say all this? Then indeed I had a raptus!" But the letters which he wrote to her a short time after, when she had become the wife of Von Arnim, are in quite as high a strain, and quite as fluent. [See *Life of Beethoven*, by Moscheles, published in London in 1844.)

Thus far (1913) Beethoven's troubles were all of that nature that he could escape from then into his inner world of art. They rather favored the creative impulse. Disappointed love, deafness, want of worldly tact, which, if it drew him into many dilemmas, also brought him exemption from many cares, and his proud, independent spirit—these only made his abstraction from the outward world more complete, and increased his feeling of the greatness of his mission. Abstraction, entire devotion to his art, and living in music, is the key to all his peculiarities and eccentricities in his way of living. Inspired with new musical suggestions, he would even forget his food. Thus there is a story of his going into an inn, and throwing himself down upon a seat, buried in thought; after some time he rose and called for the reckoning, quite unconscious that he had ordered nothing. One of his habits was to stand by the hour pouring buckets of cold water upon his hands, while in the frenzy of composition. And this may have had something to do with his frequent change of lodging; for often he would be paying for three or four dwellings places at once—since his humor would have it that now he could not compose unless he were on the north side, and now unless he were on the south side of the city. Once a certain baron assigned him to a suite of apartments in his beautiful villa, and supremely happy was he as he surveyed the charming landscape from his window; yet he soon took a dislike to the place, and for no other reason than because "the baron, whenever he met him, was continually making too profound obeisances to him." He was extremely fond of the country and the open air, and would often walk alone, absorbed in his work, till the day was far spent, nay, be gone for days. Ries relates the following anecdote:

"In a walk, in which we wandered about a great while before we got home, Beethoven had kept all the way muttering or partly howling to himself, up and down continually, without singing any definite notes. To my inquiry what it was he answered, 'A theme has just occurred to me for the last allegro of my sonata (Op. 57).' When we entered his room, he ran to the piano, without taking off his hat. I seated myself in a corner and he soon forgot all about me. And now he thundered away at least an hour at the new and beautiful finale of that composition. Finally he stood up, astonished to see me still there, and said, 'I can give you no lesson today. I must work.'"

Think, too, of his improvisations on the

piano, at which he was fond of seating himself in the dusk of the evening. "In the latter part of his life, his playing at such times was more painful than agreeable to those who heard it. The inward mind alone was active; the outward sense no longer co-operated with it. Sometimes he would lay his left hand flat upon the keyboard, and thus drown, in discordant noise, the music to which his right was feelingly giving utterance." In the soft passages he pressed the keys so lightly that they gave no sound. "The most painful thing of all was to hear him improvise on stringed instruments, owing to his incapacity of tuning them. The music which he thus produced was frightful, though in his mind it was pure and harmonious." Let his deafness convince those, who are spiritually deaf to his works, that music is more a thing of the soul than of the sense!

In the last twelve or thirteen years of his life, Beethoven was subjected to calamities, which served not so much to abstract him from the world as to distract him altogether. He was forced into relations with the practical side of life, and with the selfishness of the world, which he knew how to renounce, but to engage in which, unfitted as he was, could only craze and bewilder him. He got involved in a provoking lawsuit with Maelzel, the inventor of the metronome, who, it seems, had unfairly appropriated the score of one of his symphonies (called the "Battle of Vittoria," not reckoned among his nine great symphonies); this increased his suspicion of men, and made him watch his copyists with the utmost jealousy. Again, in 1815, his brother Carl died, leaving him the guardianship of his son, since the mother was considered an unsafe person to whom to intrust the education of a child. Hence another lawsuit, continued through several years, subjecting him to all manner of mortifications and distractions, quite breaking the calm heaven of the creative artist. But his sense of responsibility was strong; and he would leave no stone unturned to secure to himself the undisputed guardianship of the boy, to whose welfare he studiously devoted himself. Meanwhile, too, in preparation for his new duties, he had undertaken housekeeping, of which, with his bachelor inexperience and eccentricities, he of course made a sorry piece of work—petty vexations all the time. Finally, the boy, who had fine talents, and of whom no father could be more fond than he, proved unworthy and ungrateful, and poisoned his last source of worldly hope. His letters to the young man (see Moscheles) in 1825, possess a most mournful interest, and exhibit his deep sensibility, his conscientious regard for duty, the struggle between his tender love and his stern, uncompromising sense of truth, in the noblest and most affecting light. We pity and admire the noble minded sufferer when we read the short, pithy, burning sentences.

Everything seemed to conspire to try the endurance of the high-souled Prometheus,

chained to the rock of necessity. Deafness now become almost total, decay of general health, anxiety about the means of subsistence, the intrigues of enemies, the death of his old friend, Prince Lichnowsky, and, above all, the degeneracy of public taste in Vienna, (the florid, sensuous manner of Rossini having carried all before it like a flood, so that he, Beethoven, was now considered out of date, though several of his noblest compositions had never yet been heard in public)—all these things served to cloud and depress him. But he trusted in his soul. There was that in him that was greater than fate. Inwardly he felt allied with the good and all-prevailing Power, the soul and essence of all things. He felt that God was near to him in his art. He had been true, and bowed to no meanness; he had sacrificed self, and wrought for truth and beauty with a single aim. So that even now his creative energies did not fail him. The greatest of his works (as time is slowly and surely discovering) were produced in those dark days. His Mass (the second, in D) which he composed for the installation of the Archduke Rudolph as Archbishop of Olmutz, he himself esteemed his greatest. He made a subscription for a certain number of copies of it among the crowned heads of Europe; and it is remarkable that Goethe, to whom he wrote as prime minister to the Duke of Weimar, found it convenient to return no answer to his old friend. The minister of the King of Prussia suggested to Beethoven whether he would rather receive a royal diploma in lieu of the price proposed. "Fifty ducats!" replied Beethoven firmly, to whom all the badges princes could bestow were no temptation. At the same time his brain was teeming with the conception of his gigantic "Choral Symphony," his ninth and last, in which, having exhausted all the usual orchestral effects, and being at a loss how to carry out his thought on so sublime a scale, he at last exclaimed, "I have it! Friends, let us sing the immortal Schiller's 'Hymn to Joy,'" and a choir of voices accordingly are introduced. These works, as well as the sonatas and quartets of that period, which bring the number of his printed works up to about one hundred and forty, are but beginning to be understood, yet are fast outgrowing the prejudice that they are only the wild and outre effusions of a mind nearly insane. Indeed, this insanity bids fair to be the wisdom of ages to come.

Some few bright signs there were to cheer him in the surrounding darkness. What must have been his feelings when, after long withdrawal from the public, his place usurped by the modern showy style, he received a letter signed by many of the noblest names, of persons who had a sense for genuine art, calling upon him, for the honor of music and of Germany, to appear once more, and suffer his Mass and "Choral Symphony" to be performed at a benefit concert.

(To Be Continued.)

HAPPY SCOUT

MARCH

E. C. KEYES

Allegro

Fine

Lento

D. C. al Fine

THE SWAN

MORCEAU DE SALON

By G. HOLCOMBE

"Oft have you seen a swan superbly frowning,
And with proud breast his own white shadow crowning;
He slants his neck beneath the waters bright
So silently, it seems a beam of light."

Moderato

Sva.

The musical score is written for piano and bass. It consists of five systems of music. The first system is marked *Moderato* and *Sva.* (Svato). The second system is marked *mf* (mezzo-forte). The third system is marked *p* (piano). The fourth system is marked *f* (forte). The fifth system is marked *brillante* (brilliant). The score includes various musical notations such as notes, rests, and ornaments. The piano part features a series of chords and single notes, while the bass part features a series of eighth notes and sixteenth notes. The score is written in G major and 2/4 time.

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This image shows a page of musical notation for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'ff' (fortissimo). The piece concludes with the word 'FINE' in the bottom right corner. The notation is written in a style typical of 19th-century musical manuscripts, with some decorative elements and a clear layout. The page is numbered '8' at the top left.

8va. *pp* *Red.* *echo* 8va. *echo* 8va. ** Red. **

The first system of musical notation for 'The Swan'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a melodic line marked '8va.' (octave) and 'pp' (pianissimo). This is followed by an 'echo' section. The bass staff provides a harmonic accompaniment with chords. The system concludes with a melodic phrase marked '8va.' and 'echo', followed by two asterisks and 'Red.' (redaction).

8va. *Red.* *echo* 8va. ** Red.* 8va. *echo* 8va. *echo*

The second system of musical notation. It continues the piece with a melodic line marked '8va.' and 'echo'. The bass staff continues with chords. The system includes a section marked '8va.' and 'echo', followed by a section marked '8va.' and 'echo'. The system concludes with a melodic phrase marked '8va.' and 'echo'.

8va. ** Red.* *echo* 8va. *echo*

The third system of musical notation. It features a melodic line marked '8va.' and 'echo'. The bass staff continues with chords. The system includes a section marked '8va.' and 'echo', followed by a section marked '8va.' and 'echo'.

8va. *echo* 8va. *f* ** Red. **

The fourth system of musical notation. It begins with a melodic line marked '8va.' and 'echo'. The bass staff continues with chords. The system includes a section marked '8va.' and 'echo', followed by a section marked '8va.' and 'echo'. The system concludes with a melodic phrase marked '8va.' and 'echo'.

8. *brillante* ** Red. ** ** Red. ** ** Red. ** ** Red. ** *D.C. al Fine*

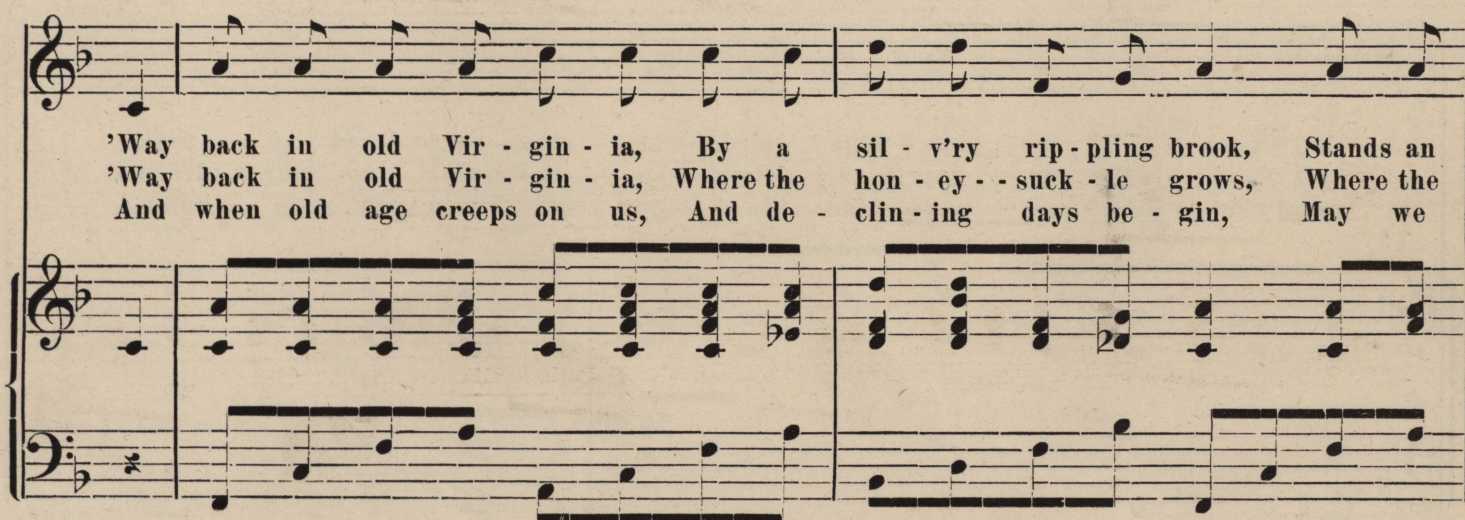
The fifth system of musical notation. It begins with a melodic line marked '8.' (octave) and 'brillante'. The bass staff continues with chords. The system includes a section marked '8.' and 'brillante', followed by a section marked '8.' and 'brillante'. The system concludes with a melodic phrase marked '8.' and 'brillante', followed by 'D.C. al Fine'.

In the Golden Days of Childhood.


Song with Waltz Refrain.

Poem by Mrs. DELILAH A. MAXCY.

Music by R. A. BROWNE.



'Way back in old Vir - gin - ia, By a sil - v'ry rip - pling brook, Stands an
'Way back in old Vir - gin - ia, Where the hon - ey - suck - le grows, Where the
And when old age creeps on us, And de - clin - ing days be - gin, May we



old moss - cov - ered cot - tage in a qui - - et lit - - tle nook; 'Twas
i - - vy, and the myr - tle, blend so sweet - ly with the rose, We
close our eyes to sor - row, Live in dreams those days a - - - gain. Where

Copyright MCMXV by Delilah A. Maxcy.

there we used to rev - el in the flow - 'ry wood - land dell; And
 gath - ered ferns and flow - ers, Oh the mem - 'ry of it seems, To
 naught but joy and glad - ness with our loved ones may we roam, Through

lis - - ten to the mock - ing bird, whose song we loved so well.
 waft our souls to heav - en, 'tis so sa - cred in our dreams.
 mead - ow dale, and wood - land, In our Old Vir - gin - ia home.

Valse lento.

In the gold....en days of childhood When life's sweet spring was bub.....bling

up. When naught of sad - - ness marred our bliss, Or bit..ter ness

filled our cup, we learned the song of birds and

bees that gai - - - ly sang a - mong the trees, A - las! those

hap - py days are past, they were by far too sweet to last.

"THE HATCHET BRIGADE."

BURLESQUE TWO-STEP.

SECONDO.

Suitable for a Polka or Cake Walk.

Composed by M. FRANCIS WITTWER

INTRO. Moderato.

The musical score is written for piano and bass. It begins with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The first system includes a forte (*ff*) dynamic marking. The notation consists of chords and single notes, with many chords marked with a percent sign (%). The score is divided into five systems, each with a piano (upper) and bass (lower) staff. The final measure of the fifth system is marked "FINE.".

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"THE HATCHET BRIGADE."

BURLESQUE TWO-STEP.

PRIMO.

Suitable for a Polka or Cake Walk.

Composed by M. FRANCIS WITTWER

INTRO. Moderato.

8va

The first system of musical notation for the introduction. It consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a forte (*ff*) dynamic. The first four measures contain eighth and sixteenth notes, followed by a triplet of eighth notes. The bottom staff begins with a bass clef and contains similar rhythmic patterns, including a triplet of eighth notes in the fourth measure. The system concludes with a repeat sign.

The second system of musical notation, continuing the introduction. It consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a repeat sign.

The third system of musical notation. It consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a repeat sign.

The fourth system of musical notation. It consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a repeat sign.

8va

The fifth system of musical notation, which concludes the piece. It consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with the word "FINE." in a box.

SECONDO.

Marcato.

The musical score is written for piano and consists of five systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo/mood is marked 'Marcato.' and the section is labeled 'SECONDO.' The notation includes various note values, rests, and dynamic markings. The final system concludes with the instruction 'D. C. Al FINE.'

PRINC.



HOCHZEITS MARSCH

Edited by M.W. Butler

AUS DEM..SOMMERNACHTSTRAUM

F. Mendelssohn Bartholdy (1809 - 1847)

Allegro vivace

The musical score is written for piano and organ. It begins with a treble clef and a bass clef. The tempo is marked 'Allegro vivace'. The key signature has one sharp (F#). The score is divided into six systems. The first system starts with a piano introduction marked 'f' and 'Ped.'. The second system features a piano melody with triplets and slurs, accompanied by organ chords. The third system continues the piano melody with slurs and triplets, accompanied by organ chords. The fourth system features a piano melody with slurs and triplets, accompanied by organ chords. The fifth system features a piano melody with slurs and triplets, accompanied by organ chords. The sixth system features a piano melody with slurs and triplets, accompanied by organ chords. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f', 'ff', 'p', and 'Ped.'. There are also asterisks indicating specific performance instructions.

ff Ped. * Ped. *

2 3 1 4

Ped. *

Ped. * Ped. *

2 3

ff Ped.

8

* Ped. *

Ped.

* Ped. *

Ped. *

sf Ped. *

sempre ff

Ped. * Ped. *

2 3 1 4

Ped. *

Ped. * Ped. *

2 3 4 2 1

Ped. f *

The first system of the musical score consists of two staves. The upper staff (treble clef) features a melody with eighth notes and triplets, ending with a repeat sign and a star. The lower staff (bass clef) provides a harmonic accompaniment with eighth notes and triplets.

The second system continues the piece. The upper staff has a melodic line with a dotted line above it and a sequence of notes (1 3 2 3 2 3). The lower staff includes a forte (*f*) dynamic marking and a key signature change to one sharp (F#).

The third system shows further development of the melody and accompaniment. The upper staff includes a sequence of notes (1 2 3 4) and a forte (*f*) dynamic marking. The lower staff continues with harmonic support.

The fourth system features a melodic line with a dotted line and a sequence of notes (1 4 3 2 1 5). The lower staff includes a forte (*f*) dynamic marking and a key signature change to one sharp (F#).

The fifth system includes a melodic line with a forte (*f*) dynamic marking and a key signature change to one sharp (F#). The lower staff continues with harmonic support.

The sixth system concludes the piece. The upper staff features a melodic line with a forte (*f*) dynamic marking and a key signature change to one sharp (F#). The lower staff continues with harmonic support.

SILVERY MOONBEAMS WALTZ.

LURA HEYL.

Allegro Moderato.

The first system of musical notation for the waltz. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The right hand (R.H.) begins with a melody in the treble clef, featuring a series of eighth and sixteenth notes. The left hand (L.H.) provides a harmonic accompaniment in the bass clef. Pedal points are indicated by 'Ped.' and 'p' (piano). A 'Sva.' (Soprano) part is shown in a separate staff on the right, with a treble clef and a key signature of one flat (F major or D minor). The system concludes with a repeat sign and a 'Ped.' marking.

The second system of musical notation. The right hand continues its melodic line with various fingerings (1, 2, 3, 4, 5) and articulation marks. The left hand maintains its accompaniment. Pedal points are marked with 'Ped.' and 'p'. A 'Sva.' part is also present, with a treble clef and a key signature of one flat. The system ends with a repeat sign and a 'Ped.' marking.

The third system of musical notation. The right hand features a more complex melodic line with fingerings and articulation. The left hand continues its accompaniment. Pedal points are marked with 'Ped.' and 'p'. A 'Sva.' part is also present, with a treble clef and a key signature of one flat. The system ends with a repeat sign and a 'Ped.' marking.

The fourth system of musical notation. The right hand continues its melodic line with fingerings and articulation. The left hand maintains its accompaniment. Pedal points are marked with 'Ped.' and 'p'. A 'Sva.' part is also present, with a treble clef and a key signature of one flat. The system ends with a repeat sign and a 'Ped.' marking.

The fifth system of musical notation. The right hand continues its melodic line with fingerings and articulation. The left hand maintains its accompaniment. Pedal points are marked with 'Ped.' and 'p'. A 'Sva.' part is also present, with a treble clef and a key signature of one flat. The system ends with a repeat sign and a 'Ped.' marking.

8va.....

f *Ped.*

8va.....:

mf *Ped.*

8va.....

f *Ped.*

8va.....

Ped.

Ped.

8va.....

Ped.

f *Ped.*

Ped.

First system of musical notation. Treble and bass staves. Dynamics: *ff* Ped., *mf*, *f* Ped. Includes accents (^) and asterisks (*).

Second system of musical notation. Treble and bass staves. Dynamics: *Ped.*. Includes first and second endings marked with 1 and 2, and asterisks (*).

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *f*. Includes a triplet in the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *Ped.*. Includes triplets in the treble staff.

Fifth system of musical notation. Treble and bass staves. Includes triplets in the treble staff.

8va.....

Sixth system of musical notation. Treble and bass staves. Dynamics: *p* Ped., *Ped.*, *f* Ped., *Ped.*, *p* Ped. Includes fingerings (54, 53, 52, 1) and asterisks (*).

8va.....

Ped. *f* Ped. Ped. *p* Ped.

8va.....

Ped. *f* Ped. *p* Ped. *f* Ped.

8va.....

ff Ped. *p* *f* Ped.

8va.....

Ped. Ped. Ped. *f* Ped.

Ped. Ped. *f* Ped.

8va..... 8va.....

Ped. Ped. *Rit.* *ff* Ped.

YOU WALTZ.

"DU, DU LIEGST MIR IM HERZEN."

FOR PIANO OR ORGAN.

M. W. BUTLER.

MODERATO. *Tenderly*

p

First system of musical notation for piano or organ. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody begins with a quarter note G4, followed by a half note F#4, and then a quarter note E4. The bass staff provides harmonic support with chords. The lyrics are written below the treble staff.

You, you rest in my heart, love, You, you
Du, du liegst mir im Her - zen, du, du

cresc.

Second system of musical notation. The melody continues from the first system. The lyrics are written below the treble staff.

rest in my soul. You, You cause me much sor.....row,
liegst mir im Sinn; du, du machst mir viel Schmer - zen,

f

Third system of musical notation. The melody continues. The lyrics are written below the treble staff.

you know not how I love you. Yes, Yes,
weisst nicht wie gut ich dir bin; ja, ja,

p

Fourth system of musical notation. The melody concludes with a half note G4. The lyrics are written below the treble staff.

Yes, yes, You know not how I love you!
ja, ja, weisst nicht, wie gut ich dir bin!

Vivace brillante.

Sva.

m 1 2 3 1 2 1 3 2 1 2

Ped. *

Sva

5 1 1 1 1

Ped. *

Sva

1 2 3 5 1 2 3 5

f 1 2 3 5

Ped. * *Ped.* *

Sva.

1 2 4 5 1 2 3 1 2 3 5 1 2 4 5 1 2 4 5

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Sva.

1 2 4 5 1 2 3 1 2 3 5 1 2 4 5 1 2 4 5

f 1 2 3 5

ff 1 2 3 5

Ped. *

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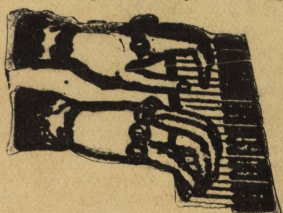
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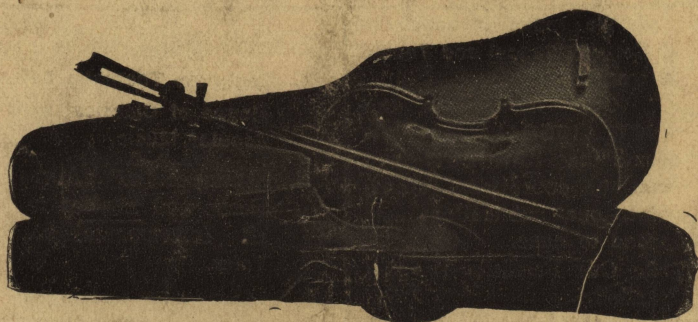
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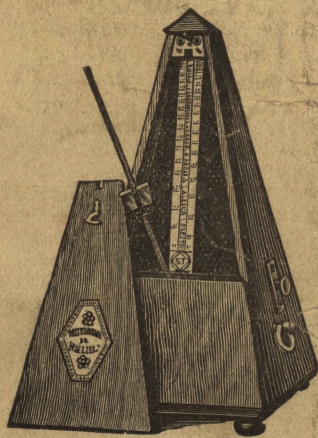


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